

**Daly Revives  
"You Never  
Can Tell"**

By Charles Darnton.

IT WAS—well, no matter how many years ago—that Arnold Daly swung around the corner just a block away from the Garrick Theatre, and, with his hearty paw, gave me the information: "I'm going to try Shaw on them. What do you think about it?"

I've never forgotten that—and Shaw shouldn't, for it meant that we had in this country an actor of small parts with the intelligence, the ability and the enterprise to introduce to us a playwright who had been given the chilly, not to say cold, shoulder in London. Some years later Shaw told me what he thought of Daly. He blackguardly told another good-natured, as one Irishman will another to hide his real opinion, and accordingly I was convinced that Bernard Shaw was very fond of Arnold Daly. This is for your private information. You may take the reported row between the author and the actor for what it is worth at advertising rates. Personally, I take no stock in it whatever.

Daly may be difficult—in fact, authors and managers generally admit as much—but he can act. And he does act, once again in "You Never Can Tell" at the Garrick. He acts not only with his head but with his feet and his ankles, as for example when he sits on a bench with Gloria in the second act of this essentially serious comedy and artfully twists love into a scientific fact. This scene alone, as Daly plays his part in it, is well worth a trip to the long-neglected Garrick. In other words, you'll find an actor there.

Another delightful performance is given by George Giddens as that incomparable waiter, William. I can't forget John Findlay in this role, but I can praise Mr. Giddens unreservedly. The wonder is that Mr. Daly doesn't stark raving mad over the youngster's lack of taste in the play. In the violent hands of Mrs. Frayne the precocious Dolly is like the soubrette of an old-time Western melodrama, while Charles Laute makes her twin-brother resemble a musical-comedy youth. Edwin Arden goes over the heavy-father business and old Crispin, but Anne Sutherland, though her voice betrays her and she does not speak like an Englishwoman, plays the mother simply and sincerely. Although Doris Mitchell realizes Gloria as a healthy young woman, there is not even the acquired intelligence of the hot-house flower behind her studied characterization. Still, Dark as the family solicitor and Merton as the waiter's son who lays down the law in the last act have the English manner so necessary to the play. But for the pure joy of it all we must thank Mr. Daly and Mr. Giddens.

There have been better all-round performances of "You Never Can Tell," but this revival is well worth seeing.

**Miss Curtis's  
Paintings Are  
On Exhibition**

An exhibition of paintings, including landscapes and portraits, by Elizabeth Curtis at the Arlington Art Galleries, No. 274 Madison Avenue, will continue until April 14. Miss Curtis is a pupil of Chase and Monet and she paints admirable landscapes and marines.

In the present exhibit the coast of Maine is well registered. Other coast scenes are also included with success. Her "Beach After Rain," though exceedingly simple in motif, is very attractive. It fairly looks wet as the rollers come softly, even lazily in. She triumphs again in her "Fog Near the Desert," as well as in "Mountain and Stream," with which she has secured splendid results.

"Portrait" (No. 8 in the catalogue) is well painted. It owes at least a part of its charm to the deep blue sea that is introduced as a most effective background.

Her landscapes are modern in style and execution. The New England country is happily expressed by

a new exhibition of paintings at the MacDowell Club, No. 108 West

Fifth Street, will be continued until April 18. The contributing artists are Lucie Bayard, Alice Bernstein, Emily Goldberg, Kathleen Lorraine, Fannie Lorraine, Ethel Reynolds, Harriet W. Tatlow, Florence Louise Walton and Hilda Wood.

Amy Lommel contributes a very sympathetic painting of "The Jammer." The model is typically lacking in prepossessing. She sits and looks steadily at you without animation, without expression, without beauty of any kind. Her kindly soul shines through the paintlessness face.

Harriet W. Tatlow has painted a good portrait of "Miss B. B."

Her lines are well handled and the gentle touch of red that she has cunningly introduced is effective. Another portrait by the same artist entitled "Miss Elizabeth" has a certain striking quality that attracts. Miss Tatlow's study in blue is good as to color scheme.

Lucie Bayard has painted a number of Spanish themes. Noteworthy among them are "Waiting," "Blind Beggar" and "Spanish Beggar at Night."

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